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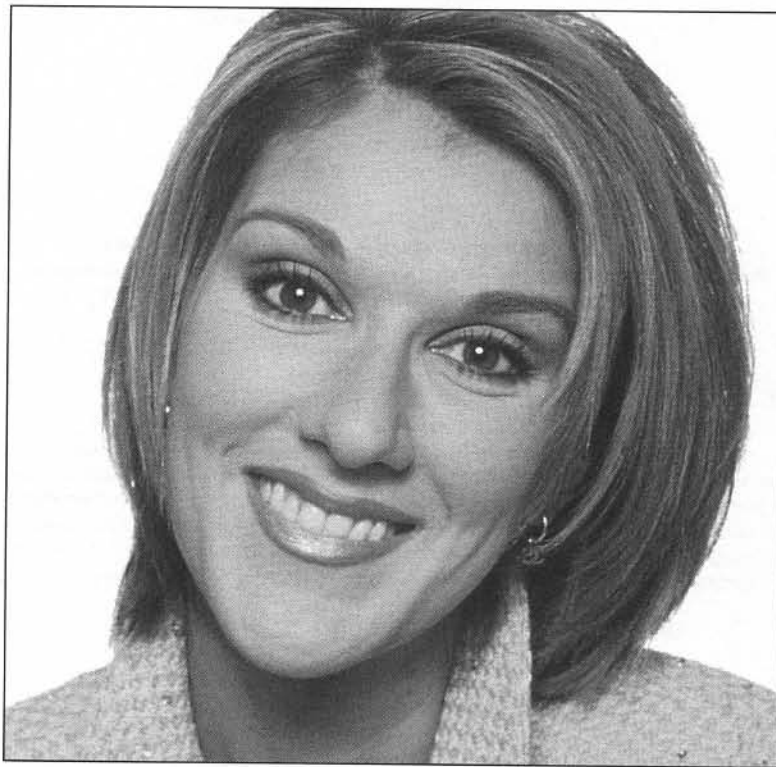
It's Easy To Play Celine Dion.

Easy to read, simplified piano arrangements of 11 hit songs.
Including 'All By Myself', 'Falling Into You', 'The Colour Of My Love' and 'Think Twice'.

Arranged by Stephen Duro.



It's Easy To Play Celine Dion.



Wise Publications

London / New York / Paris / Sydney / Copenhagen / Madrid

All By Myself, 4
Call The Man, 10
Falling Into You, 14
I Remember L.A., 18
It's All Coming Back To Me Now, 38
Just Walk Away, 7
Love Doesn't Ask Why, 22
Seduces Me, 26
The Colour Of My Love, 30
The Last To Know, 34
Think Twice, 43

All By Myself

Words by Eric Carmen
Music by Sergei Rachmaninov & Eric Carmen

Slow

System 1: Chords: C, Fm, C. Lyrics: When I was young I ne-ver need-ed an-y-one,

System 2: Chords: Gm⁶, A⁷, Dm, Fm, C, G⁷. Lyrics: and mak-ing love was just for fun. Those days are gone.

System 3: Chords: C, Fm, C. Lyrics: Liv-ing a-lone, I think of all the friends I've known, Hard to be sure, Some-times I felt so in-se-cure,

System 4: Chords: Gm⁶, A⁷, Dm, Fm. Lyrics: but when I dial the tel-e-phone, no-bo-dy's and love so dis-tant and ob-scure, re-mains the

C A⁷ D Fm G⁷ C

home. cure. All by my -

Em⁷ Gm⁶ A⁷ Dm Fm⁶ G

self, don't wan - na be all by my - self an - y - more.

C Em⁷ Gm⁶ A⁷

All by my - self, don't wan - na be all by my -

Dm 3 2 1 4 Fm G C Cm D G⁷ C

self _____ an - y - more. _____

Fm

When I was young I ne - ver need - ed an - y - one,

Gm⁶ A⁷ Dm Fm C G⁷

and mak-ing love was just for fun. Those days are gone.

C Em⁷ Gm⁶ A⁷ Dm

All by my - self, don't wan-na be all by my - self an - y -

Fm Gsus⁴ G C Em⁷ Gm⁶ A⁷

more.....

Dm G C Em⁷

All by my - self, don't wan - na be

Gm⁶ A⁷ Dm Fm⁶ G C

all by my - self an - y - more.....

Just Walk Away

Words & Music by Albert Hammond & Marti Sharron

Slow

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Slow'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes chord symbols (Em, Am, C#m7(b5), B7sus4, B7) and fingering numbers (1, 5, 2, 5). The vocal line includes lyrics and a first ending bracket. The piano accompaniment includes a bass line with fingering numbers (1, 2, 5) and a treble line with a 5-finger pattern. The score ends with a double bar line.

1. I know I ne - ver loved this way be - fore and

no one else has loved me more, with you I've laughed and cried,

I have lived and died, what I would-n't do just to be with you. I

know I must for - get you to go on, I can't hold back my tears too
(Verse 2 see block lyric)

Am Em

long though life won't be the same, I've got to take the blame and

C B⁷ Em

find the strength I need to let you go. Just walk a -

Am D⁷ G

- way, just say good-bye, don't turn a - round now, you may see me

C Am

cry, I must - n't fall a - part or show my bro - ken heart

Em E⁷ Am

or the love I feel for you. So walk a - way and close the

door, and let my life be as it was be - fore, And I'll

ne - ver, ne - ver know just how I let you go but there's no - thing left to say, just walk a -

- way. 2. There'll no - thing left to say, just walk a - way. -

Verse 2:

There'll never be a moment I'll regret,
 I've loved you since the day we met.
 For all the love you gave and all the love we made
 I know I've got to find the strength to say

Call The Man

Words & Music by Andy Hill & Peter Sinfield

Slowly

mf 1. Close the door, shut the world a - way, all the fight's gone from this
 2. I close my eyes, I re-mem-ber when your sweet love filled this

wound - ed heart. A - cross the floor dreams and shad - ows play,
 emp - ty room. The tears I cry won't bring it back a - gain,

like wind blown re - fu - gees. } Call the man who
 un-less the lone - ly star should fall. }

deals in love be - yond re - pair, he can heal the

1 2 4

1 4 3 1 4 1 3 3

3 1 4

3 1 4

3 1 5 1

2

B^b F Gm E^b Cm⁷

B^b/F F B^b F/A Gm E^b

Cm⁷ D Dm⁷ Gm

Cm⁷ F Dm⁷ Gm⁷

Cm⁷ F Dm⁷ Gm

3

world of hearts in need of care, shine a light a -

Cm⁷ F Dm⁷ E^b

4 3 1 4

head, when the next step is un - clear,

Cm⁷ F 1. B^b E^b

3

call the man, he's need - ed here, mm.

B^b E^b 2. B^b

need - ed here, need - ed in the

E^b B^b/D

cha - os and con - fu - sion from the plains to ci - ty hall, need - ed where the

E^b B^b/F F E^b maj⁷

proud who walk the wire are set to fall.

B^b/D Cm⁷ Fsus⁴ Dm⁷ Gm

Oh call the man who

Cm⁷ F Dm⁷ Gm Cm⁷ F

deals in once up - on a time, may - be he can mend this bro - ken heart of

Dm⁷ Gm Cm⁷ F Dm

mine, shine a light up a - head now the fu - ture is - n't clear, call the

E^b Cm⁷ F B^b

man, _____ call the man, he's need - ed here.

E^b/G B^b E^b/G F⁷ B^b

call the man, he's need - ed here.

E^b/G B^b

He's need - ed here, _____ yeah, _____ yeah.

Falling Into You

Words & Music by Rick Nowles,
Marie-Claire D'Ubalio & Billy Steinberg

Moderately

N.C. 1 Dm Am/C 1 2 5 4 1 Dm

1. And in your *mp* eyes, I see rib-bons of col-our._
to let you in here._

Am/C Dm Am/C Dm

I see us in-side of each oth-er._
Now, I have learned love can't be made in fear._

Am/C Am⁷ B^bmaj⁷

2 I feel my un-con-scious merge with yours and I hear a voice_
The walls be-gin to tum-ble down and I can't e-

Am 4 1 B^bmaj⁷ 1

- say, "What's his is hers." }
- ven see the ground. - } I'm fall-ing in-to

15

B^b C Dm Gm

let me drop! Love me, don't ev - er stop! 1 3

C Am⁷ B^b

4 2 2

Gm⁹ C Dm

3. So close your

Am

eyes and let me kiss you. And while

D.S. al Coda

Dm C/D Gm7/D Am7

you sleep I will miss you. Oh, I'm fall - ing in - to

CODA 

Dm Bb

— you are.

C Dm Bbmaj7

Fall - ing in - to you, fall - ing in - to you.

C Dm

fall - ing in - to you.

r.h.

I Remember L.A.

Words & Music by Tony Colton & Richard Wold

Moderately

The musical score is written for piano and voice in 4/4 time, with a key signature of two sharps (F# and C#). The tempo is marked 'Moderately'. The score is divided into four systems, each with a treble and bass staff. Chord symbols (D, A, D, G, Bm, Em, G) are placed above the treble staff. Fingerings (1-5) are indicated for both hands. The lyrics are: 'I re - mem - ber L. A. Seems a life - time a - go - We were stars on - Sun - set Bou - le - vard. What a mo -'. The first system starts with a piano (mf) dynamic. The second system has a '3' above the first measure. The third system has a '1' and '3' above the first two measures. The fourth system has a '2' above the first measure.

D 2 A D

mf 1. I re - mem - ber L. A.

3 G 3 1

Seems a life - time a - go -

D Bm 1 3

We were stars on - Sun - set

Em G 2

Bou - le - vard. What a mo -

Asus⁴ A

- vie we made.

1 2 5

D A D

There were days in the sun.

(Verse 2 see block lyric)

5 3

G

that have stayed for - ev - er

2 5

D Bm

young. Nights when pas - sion was in -

Em G

vin - ci - ble. We thought love would nev - er

Asus⁴ A G Asus⁴ A

die. ——— There were mo - ments in that life - time that my heart —

D G

— still re - plays. — There were min - utes, there were ho -

Asus⁴ A D⁷ Em⁷ D 3

- urs, there were days. — There are —

G Asus⁴ A 1 3 Bm G

mo - ments I still love — you that same — way, —

4 2 4

Em⁷ 1. D A D

when I re - mem - ber L. A.

2. D A Bm G Em⁷

mem - ber L. A. When I re -

D A Bm G D

mem - ber L. A.

Verse 2:

I remember goodbye,
 I watched your plane out of sight.
 Love was over, time to close the book,
 Still I go back for one last look.

Love Doesn't Ask Why

Words & Music by Philip Galdston, Barry Mann & Cynthia Weil

Slowly

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Slowly'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes chord symbols (Cmaj7, D, G, Em, Am) and fingering numbers (1, 2, 3, 4, 5). The vocal line includes lyrics and phrasing slurs. The first system shows the piano introduction. The second system begins with the lyrics 'Love does - n't ask why, it speaks from the heart'. The third system continues with 'and nev - er ex - plains. Don't you know that'. The fourth system concludes with 'love does - n't think twice, it can come all at once'.

mf

Cmaj7 D Cmaj7 D C

Love does - n't ask why, it speaks from the heart

Am Cmaj7 D

and nev - er ex - plains. Don't you know that

G D Em

love does - n't think twice, it can come all at once

Am G D

— or whis - per from a dis - tance. 1. Don't
(Verse 2 see block lyric)

2

Em C

ask me if this feel - ing's right or wrong, it does - n't

1

D G

have to make — much sense, it just has to be this strong 'cause

4 2

Em Am Cmaj7 D

when you're in my arms I un - der - stand we don't have a voice — when our

5 1

Cmaj7 D C D

1. hearts make the choi - ces, there's no plan, it... it's not in our hands.

1 3 2 3

2.

D G D Em

We can try. Love does - n't ask why, it speaks from the heart

Am Cmaj7 D G D

and nev - er ex - plains. Don't you know that love does - n't think twice,

Em Am G D

it can come all at once or whis - per from a dis - tance. So let's

C G Am D

take what we found and wrap it a - round us.

B^b3 F Gm Cm 4 E^b5 3 1

Love does - n't ask why, it speaks from the heart and nev - er ex - plains

F B^b F Gm

1

Don't you know that love does - n't think twice, it can come all at once

Cm E^b B^b F E^bmaj⁷ F

1 2 1

or whis - per from a dis - tance.

E^bmaj⁷ F E^bmaj⁷ E^b F

or whis - per from a dis - tance.

Verse 2:

Now I can feel what you're afraid to say.
 If you give your soul to me,
 Will you give too much away,
 But we can't let this moment pass us by.
 Can't question this chance
 Or expect any answers.
 We can try,
 Maybe we can try.

Seduces Me

Music by Dan Hill & John Shead

Words by Dan Hill

Slow

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a 12/8 time signature. The tempo is marked 'Slow'. The score is divided into four systems, each with a treble and bass staff. The lyrics are written below the treble staff. Chord symbols are placed above the treble staff at various points. Fingerings are indicated by numbers 1-5. The dynamics include *mf* (mezzo-forte). The lyrics are: 'Ev-ery thing you are, ev-ery-thing you'll be, touch-es the cur-rent of love so deep in me. Ev-ery sigh in the night, Ev-ery tear that you cry, se-du-ces me, oh, and all that I'.

Ev-ery thing you are, ev-ery-thing you'll be, touch-es the cur-rent of

love so deep in me. Ev-ery sigh in the

night, Ev-ery tear that you cry, se-du-ces

me, oh, and all that I

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Em Bsus⁴ B

am, and all that I'll be means no - thing at
world, ev - ery voice in the night, ev - ery lit - tle thing of

G C[#]m7(b5)

all, if you can't be with me. Your most in - no - cent
beau - ty comes shin ing through your eyes, and all that is

Cmaj⁷ B⁷sus⁴ B⁷

kiss, or your sweet - est car - ess se - duc - es
you be - comes part of me too, 'cause all that you do se - duc - es

Em B⁷

me. I don't care a - bout to -
me, and if I should die to -

Em B⁷

mor - row, I've giv - en up on yes - ter -
mor - row, I'd go down with a smile on my

Em G F#7 5

day, _____
face. _____

here and now is all that
I thank God I've ev - er

Bm Bm7 C#7 3

mat - ters, _____
known you, _____

right here with you is where I'll
I fall down on my knees, for all the

1. F# N.C. 2. F#

stay. _____ Ev - ery thing in this _____
love we've made. _____

Em Bsus4 B7

_____ 2 _____ 2 1 4

Em G C#m7(b5)

_____ 2 1 2 4 5 2 4 _____ 1 2 _____
Ev - ery sigh in the

C 3 Bsus⁴ B

night, _____ ev - ery tear that you cry, se - duc - es

Em B⁷ G C#m⁷(b5)

me, _____ oh, oh, se - duc - es me, _____

Cmaj⁷ Am⁷ B⁷

and all _____ that you do _____ se - duc - es

Em

me. _____

5 2 1 3 2 1

The Colour Of My Love

Words & Music by David Foster & Arthur Janov

Slow

mf

E^b A^b E^b A^b E^b A^b

E^b B^b7 E^b $A^b\text{maj}^7$ B^b G^7

I'll paint my mood in shades of blue, paint my soul to be with

Cm A^b Gm^7 Cm

you. I'll sketch your lips in shaded tones, draw your mouth to my

Fm B^b9 E^b $A^b\text{maj}^7$

own. I'll draw your arms a-round my

B^b G⁷ Cm

1 3

waist, then all doubt I shall e - raise, I'll paint the

A^b Gm⁷ Cm B^{b9}

3

rain that soft - ly lands on your wind blown hair,

B^{b7} Fm E^b/B^b B^b

1 5

I'll trace a hand to wipe your tears,

Gm⁷ Cm Fm Gm⁷

2 2 3

a look to calm your fears, a sil - hou - ette of dark and light. while we

A^b maj⁷ B^{b7} E^b

4 2

hold each oth - er oh so tight. I'll paint a

$A^b\text{maj}^7$ Gm^7 Cm^7
 sun to warm your heart, swear-ing that we'll nev - er part,

Fm B^b7 E^b
 that's the col-our of my love. I'll paint the

$A^b\text{maj}^7$ Gm^7 Cm^7
 truth, show how I feel, try to make you com - plete - ly real, I'll use a

Fm Gm $A^b\text{maj}^7$ B^b7 E^b A^b B^b
 brush so light and fine to draw you close and make you mine.

E^b Cm/D D^7 $G\text{maj}^7$
 I'll paint a sun to warm your heart, swear-ing that we

F#m7 Bm7 Em7 A7

nev - er ev - er part, that's the col - our of my—

D Gmaj7

love. I'll draw the years all pass - ing by, so much to

F#m7 Bm Em7 F#m7

learn, — so much to try, and with this ring our lies will start,

Em7 F#m7 Em D Gmaj7 A7

swear - ing that we'll nev - er part. I of - fer what you can - not buy - de - vot - ed love un - til we

D G D G D G D

die, — ooh, — ooh. —

The Last To Know

Words & Music by Philip Galdston & Brock Walsh

Slow

B $\flat$ **E $\flat$ maj⁷**

mf

1. Let me be the first to say

(Verse 2 see block lyric)

B $\flat$ **Gm** **E $\flat$**

ain't it al-ways so? But there's no oth-er way to

F **B $\flat$** **E $\flat$ maj⁷**

find out what I need to know. It's not that I don't think you care,

Dm **Gm** **G $\flat$**

it's what you have - n't said, that keeps me guess-ing

C^b 3 2 D^b/E^b E^b E^b/F Dm^7 4 3 1 3
 day and night— put - ting vi - sions— in my head. Don't let me be the

F^9sus^4 F
 last, (If you thought of leav - ing would you tell me?) don't let me be the

Dm^7 2 Gm
 last (If the truth would hurt) or would you— lie to me,—

$E^b\text{maj}^7$ 4 F
 don't you keep it to your-self for my— pro - tec - tion, break it to me now,—

Gm F
 — don't let me be the last, (If you thought of leav - ing would you

tell me?) don't let me be the last, (Like you're nev - er gon - na let) or would you lie to me,

ba - by all I ask__ don't let me be the last__ to know.__

know.

Don't let me be the last, (If you thought of leav - ing would you tell me?) don't let me be the

last (If the truth would hurt) or would you__ lie to me,__

E^b maj⁷ *F* *Gm*

4

don't you keep it to your-self for my — pro - tec-tion, break it to me now, — don't let me be the

F

1

last, (If you thought of leav - ing would you tell me?) don't let me be the

Dm⁷ *Gm* *E^b maj⁷*

3 2

last, (Like you're nev-er gon - na let) or would you lie to me, ba-by all I ask — don't

Cm⁷ *F⁹* *B^b*

let me be the last — to know. —

Verse 2:

You know how old friends will talk
 A secret's hard to keep,
 But this girl she says you're seeing
 Sure sounds a lot to me.
 Still it's not for me to say
 If what I heard was true.
 And I won't let myself believe a word
 Till I hear it from you.

It's All Coming Back To Me Now

Words & Music by Jim Steinman

Slowly

1. There were *mf* nights when the wind was so cold that my
emp - ty threats and hol - low lies, and when -

bo - dy froze in bed, if I just lis - tened to it right out - side the win - dow. There were
- ever you tried to hurt me, I just hurt you ev - en worse, and so much deep - er. There were

days when the sun was so cruel that all the tears turned to dust, and I just
hours that just went on for days, when a - lone at last, we'd count up all the

knew my eyes were dry - ing up for - ev - er.
chan - ces, that were lost to us for - ev - er,

Chords: C, F, Dm, Em, Am, G, F, Gsus⁴

Em³ Am F G C Em Am

I fin - ished cry - ing in the in - stant that you left, and I can't re - mem - ber where, or when, or
but you were his - tory with the slam - ming of the door, and I made my - self so strong a - gain some -

F G Em Am F G F

how, — and I ban - ished ev - ery mem - ory you and I had ev - er made,
how, — and I nev - er wast - ed a - ny of my time on you since then,

Gsus⁴ G C Cmaj⁷

but when you touch me like this, — and you hold me like that, — I just
but if I touch you like this, — if you kiss me like that, — it was

Am⁷ Dm F G C

have to ad - mit — that it's all — com - ing back — to me, when I touch you like this, — and I
so long a - go, — but it's all — com - ing back — to me, if you touch me like this, — if I

Cmaj⁷ Am⁷ Dm F G

hold you like that, — it's so hard to be - lieve, but it's all — com - ing back — to me, it's
kiss you like that, — it was gone with the wind, — but it's all — com - ing back — to me, it's

C F G Am⁷

all com - ing back, it's all com - ing back to me now. — } There were mo-ments of gold, — and there were
all com - ing back, it's all com - ing back to me now. — }

Em F Am⁷ F Em F

flash-es of light, — there were things I'd ne-ver do a-gain, but then, they'd al - ways seemed right. — There were

Am Em Am F Dm G⁷

nights of end-less plea-sure, it was more than a - ny laws al - low, — Ba-by, ba-by, ba-by, if I
Ba-by, ba-by, ba-by, when you

C Cmaj⁷ Am⁷ Dm

kiss you like this, — and if you whis-per like that, — I was lost long a - go, — but it's all —
touch me like this, — and when you hold me like that, — it was gone with the wind, but it's all —

F G C Cmaj⁷

— com - ing back — to me. If you want me like this, — and if you need me like that, — it was
— com - ing back — to me. When you see me like this, — and when I see you like that, — then we

Am⁷ Dm F G Am⁷ Dm

dead long a - go, — but it's all — com-ing back — to me. It's so hard to re - sist, — but it's all
see what we want — to see, all — com-ing back — to me. the flesh and the fan - tas - ies, all —

F G Am⁷ 1 Dm F G C

— com-ing back to me. I can bare-ly re- call, but it's all — com-ing back to me now,
— com-ing back to me. I can bare-ly re- call, but it's all — com-ing back to me now.

1. 2. Cmaj⁷

— 2. There were those — If you for - give me all this, if I for - give you all that, — we for -

Am⁷ Dm F G C Cmaj⁷

give and for-get, and it's all — com-ing back — to me, when you see me like this, — and when I see you like that, we see

Am⁷ Dm F G Am⁷ Dm

just what we want_ to see, all_ com-ing back_ to me, the flesh and the fan - tas - ies, all_

F G Am⁷ Dm F G

_ com-ing back_ to me, I can bare - ly re - call,_ but it's all_ com-ing back_ to me

C F C F

now,_ and when you kiss me like this,_ and when I

C F N.C. C

touch you like that,_ and if you do it like this._

Think Twice

Words & Music by Andy Hill & Pete Sinfield

Slow

Chords: F, Gm, F, Gm, Dm, Gm, C, Am7, Bb, Dm, Gm

Lyrics:

1. Don't think I can't feel that there's some - thing wrong,—
(Verse 2 see block lyric)

you've been the sweet - est part of my life for so long.

I look in your eyes, there's a dis - tant light—

C Am⁷ B^b

and you and I know there'll be a storm to - night.

3

Gm C

1 This is get - ting ser - i - ous,

2

Gm C B^b C⁷ 4

are you think - in' 'bout you or us? Don't

F 1 4 B^b C C⁷ 4 F Am 2

say what you're a - bout to say, Look back be - fore you leave my

B^b C⁷ 4 F 4 B^b C 3

life. be sure be - fore you close that door, be - fore you

Gm⁷ 1. B^b F

roll— those— dice, ba - by think twice.

Gm 2. B^b Dm

2. Ba - by think dice. Ba - by think twice.

Gm Dm Gm

2 1 2 4

B^b C Gm B^b

5 3

Ba - by this is ser - i - ous, are you think - in' a - bout

C N.C.

5 4

you or us? Ba - by. Don't

F Bb C C7 F Am

4

say what you're a - bout to say, Look back be - fore you leave my

Bb C C7 F Bb C

life. be sure be - fore you close that door, be - fore you

Gm7 Bb F Bb

roll those dice. Don't say what you're a - bout to say,

Chords: C, C⁷, F, Am, B^b, C, C⁷

Lyrics: — Look back be - fore you leave my life. be

Chords: F, B^b, C, Gm⁷

Lyrics: sure be - fore you close that door, — be - fore you roll — those —

Chords: B^b, F

Lyrics: dice. —

mp

Verse 2:

Baby think twice, for the sake of our love
 For the memory,
 For the fire and the faith
 That was you and me.
 Babe I know it ain't easy
 When your soul cries out for the higher ground,
 'Cause when you're halfway up
 You're always halfway down.

But baby this is serious
 Are you thinking 'bout you or us?

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